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PUBLIC SALE No. 1895

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MASTER PRINTS

IN COLOR

BY

THOMAS ROWLANDSON

FROM THE COLLECTION OF

J. B. NEUMANN

ART DEALER, COLLECTOR AND LECTURER SINCE 1910

To Be Sold At Public Auction

THURSDAY EVENING, MARCH 28th, 1940

AT 8 O'CLOCK

AT THE

PLAZA ART GALLERIES, INC.

9 and 11 EAST 59th STREET, NEW YORK CITY

Telephones: VOLUNTEER 5-0060-0061

FOR a long time J. B. Neumann held together the best group of Rowlandson we were ever privileged to see; some said it was the best in existence. He now says that he is forced to sell some of his collection. For a good many years I have known Mr. Neumann. I first met him when he came to this country rich with odds and ends of the European art world, from Rembrandts to Rowlandson. It may hurt him to see these things he has lived by, and with, go off on strange adventures. But in a larger sense, it is a good thing for art and for all those who hope for a wider appreciation or a de-centralization of art, to have these collections broken up. Some of the collector's intense love and burning enthusiasm for Rowlandson may possibly travel along with these pictures, and eddying out through unused channels, stir up new pools. It is a tenable supposition, to me, knowing the degree of Mr. Neumann's fire. The writer has had a Rowlandson on his walls for several years and has found that it has grown upon him at an alarming rate. Perhaps, because the nature and texture of these times is such that the clear, biting acid of Rowlandson's devilish discernment, and caustic comment of his fellowman, gives the disillusioned a new grip-hold on reality. And God knows, the world would not be in its present mess if we had not fed so long and blindly on the lush diet of wishful things and had paid a little more attention to reality.

Murdock Pemberton.

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THURSDAY EVENING, MARCH 28th, 1940

AT 8 O'CLOCK

On Exhibition

SUNDAY, MARCH 24th, 1940, from 2 to 5 P. M.

AND CONTINUING DAILY UNTIL TIME OF SALE, FROM 9 A. M. TO 6 P. M.

Sales Conducted by

EDWARD P. and WILLIAM H. O'REILLY

AUCTIONEERS

CONDITIONS OF SALE

1. The highest bidder to be the buyer, and if any dispute arise between two or more bidders, the lot so in dispute shall be immediately put up again and resold.

2. Any bid which is not commensurate with the value of the article offered, or which is merely a nominal or fractional advance, may be rejected by the Auctioneer if in his judgment such bid would be likely to affect the sale injuriously.

3. The purchasers to give their names and addresses and to pay down a cash deposit, or the whole of the purchase money, if required, in default of which the lot or lots so purchased to be immediately put up again and resold.

4. The lots to be taken away at the buyer's expense and risk upon the conclusion of the sale, and the remainder of the purchase money to be absolutely paid or otherwise settled for to the satisfaction of the Auctioneer, on or before delivery; in default of which the undersigned will not hold themselves responsible if the lots be lost, damaged or destroyed, but they will be left at the sole risk of the purchaser.

5. The lots to be taken away and paid for, whether genuine or authentic or not, with all faults and errors of description, at the buyer's expense and risk, within TWO DAYS from the purchase; if they are not removed in this time, the purchase may be cancelled at discretion of Auctioneer; THE PLAZA ART GALLERIES, INC. assumes no responsibility for the correct description, genuineness or authenticity of, or any fault or defect in any lot, and making no warranty whatever.

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7. To prevent inaccuracy in delivery and inconvenience in settlement of the purchases, no lot can on any account be removed during the sale.

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9. Upon failure to comply with the above conditions, the money deposited in part payment shall be forfeited; all lots uncleared within the time aforesaid shall be resold by public or private sale, without further notice, and the deficiency, if any, attending such resale, shall be made good by the defaulter at this sale, together with all charges attending the same. This condition is without prejudice to the right of the Auctioneer to enforce the contract made at this sale, without such resale if he thinks fit.

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11. All claims must be made within 10 days after sale.

12. Shipping, boxing, or wrapping of purchases is a business in which the undersigned is in no wise engaged, and will not be performed by the undersigned for purchasers. The undersigned will, however, afford to purchasers every facility for employing at current and reasonable rates carriers and packers; doing so, however, without any assumption of responsibility on their part for the acts and charges of the parties engaged for such service.

13. RECORDS: In any dispute as to the amount of a bid, the records of THE PLAZA ART GALLERIES, INC. shall be accepted and considered by the bidder as final and correct. This bid shall in all cases be accepted by both buyer and seller as the value against which all claim for losses or damages shall lie.

14. In lots where quantities are specified, articles are sold at so much each.

E. P. AND W. H. O'REILLY, Auctioneers.

THE ALEXANDER PRESS, 114-116 WEST 27TH STREET, N. Y.

FOREWORD

TWO years ago J. B. Neumann invited Art Young to write the text for a publication on Rowlandson. The book when it appeared, illustrated entirely with Rowlandson prints from Mr. Neumann's private collection, was an immediate success. Why? Partly because there never has been any more popular (in the real sense of the word) artist than Thomas Rowlandson. Beside his wonderful faculty for humorous characterization, however, was the power to draw—drawing which at times reached the depths of a Rembrandt.

As further testimony to this power the museum in Providence, R. I., recently housed an exhibition of the most interesting Rowlandson, the whole of which material is now up before you at auction. These 120 selected prints come from a collection which has been built up with understanding and loving care by Mr. Neumann for thirty years. To give up what is so much a part of him was not as difficult as first imagined. When questioned on this the prompt response came that "now the pleasure I have derived from Rowlandson will be divided among others . . . and at the same time, by giving up this part of my collection I can hold on to the most rude, and brusque and uncouth—those which at auction might cause a scandal, but to me still bear the mark of genius and great beauty."

Mr. Neumann informs us that several of the prints here have never before been shown publicly and are unknown to Rowlandson collectors.

CATALOGUE

THURSDAY EVENING, MARCH 28th, 1940
AT 8 O'CLOCK

1. A CORNISH WATERFALL
   Illustrated in Grego; Vol. 2, page 241.
   Framed.

2. COMEDY IN THE COUNTRY: TRAGEDY IN LONDON
   Illustrated in Art Young's Book, No. 4.

3. LIEUTENANT BOWLING PLEADING THE CAUSE OF A YOUNG BOY TO HIS GRANDFATHER
   Designed by G. M. Woodward; etched by T. Rowlandson.
   Illustrated in Grego; Vol. 1, page 309.

4. A TWO O'CLOCK ORDINARY
   Published by Rowlandson.
   Illustrated in Art Young's Book, No. 15.
   Framed.

5. LAWYER'S ADVICE
Designed by Rowlandson; etched by S. Alken.
Framed.

6. THE LION ROCK, CORNWALL
Illustrated in Grego; Vol. 2, page 245.

7. RURAL SPORTS OR A PLEASANT WAY OF MAKING HAY . .

8. BREAKING COVER
Framed.

9. NEAR HELSTON, CORNWALL
Illustrated in Grego; Vol. 2, page 243.
Framed.

10. THE SURPRISING IRISH GIANT OF ST. JAMES'S STREET

11. VIEW OF THE CHURCH AND VILLAGE OF ST. CUE, CORNWALL
Illustrated in Grego; Vol. 2, page 244.
Framed.

12. MADAME VERY RESTAURATEUR, PALAIS ROYAL, PARIS; LA BELLE LIMINAUDIERE AU CAFFEE DE MILLE COLOGNE, PALAIS ROYALE, PARIS
Illustrated in Grego; Vol. 2, pages 273 and 274.

13. IN DISTRESS
Framed.

14. AFTER DINNER
Illustrated in Grego; Vol. 1, page 279.

15. MASQUERADING
Illustrated in Grego; Vol. 2, page 211.

16. VIEW OF LISKEARD, CORNWALL
Illustrated in Grego; Vol. 2, page 244.

17. RACING
Illustrated in Grego; Vol. 2, page 230, and in Art Young's Book, in color.

18. HERE'S YOUR POTATOES, FOUR FULL POUND FOR TWOPENCE

BUY MY MOSS ROSES OR DAINTY SWEET BRIAR

LIGHT YOUR HONOR, COACH UNHIRED

PRAY REMEMBER THE BLIND

19. STAGE AND SIX IN HAND
Framed.

20. EMBARKING FROM BRIGHTHELMSTONE TO DIEPPE
Illustrated in Art Young's Book, No. 13.
Framed.

21. A VIEW OF THE RIVER CAMEL, CORNWALL
Illustrated in Grego; Vol. 2, page 242.

22. THE POLISH DWARF PERFORMING BEFORE THE GRAND SEIGNEUR
Illustrated in Grego; Vol. 1, page 187.
Framed.

23. THE PIANO LESSON
Illustrated in Art Young's Book, No. 22.

24. BOOKSELLER AND AUTHOR
Illustrated in Art Young's Book, in color.

25. THE POSTING INN
Illustrated in Art Young's Book, in color.

26. A PENNY BARBER
Illustrated in Art Young's Book, No. 16.

27. RACE GROUND
Uncolored. Framed.

28. FOUR O'CLOCK IN TOWN
Framed.

29. CORNWALL. AN OVERLOOKER
Illustrated in Grego; Vol. 2, page 240.
Framed.

30. AT HOME AND ABROAD: ABROAD AND AT HOME

31. JOHN BULL AT THE ITALIAN OPERA
Illustrated in Art Young's Book as frontispiece, in color.

32. LOVE IN THE EAST
Illustrated in Grego; Vol. 1, page 218.
Framed.

33. A FRENCH DENTIST SHEWING A SPECIMEN OF HIS ARTIFICIAL TEETH AND FALSE PALATES
Illustrated in Art Young's Book, No. 10.
Framed.

34. A POSTING INN
Illustrated in Grego; Vol. 1, page 213.

35. DESCRIPTION OF A BOXING MATCH
Illustrated in reverse in Grego; Vol. 2, page 63, as A PRIZE FIGHT

36. LUXURY AND MISERY
Illustrated in Grego; Vol. 1, page 185, and also in Art Young's Book.

37. BOXING MATCH FOR 200 GUINEAS. BETWIXT DUTCH SAM AND MEDLEY

38. STAGE COACH

39. DRESSING FOR A BIRTHDAY

40. DRESSING FOR A MASQUERADE

41. INN YARD ON FIRE
Illustrated in Grego; Vol. 1, page 301.
Drawn and etched by T. Rowlandson.
Aquatinted by T. Malton.
Framed.

42. A FRENCH FAMILY
Designed by T. Rowlandson. Aquatint by S. Alken.
Companion to the following.

43. AN ITALIAN FAMILY
Illustrated in Grego; Vol. 1, page 315.
Designed by T. Rowlandson. Aquatint by S. Alken.
Companion to preceding.

44. ENGLISH BARRACKS
Illustrated in Grego; Vol. 1, page 294.
Drawn and etched by T. Rowlandson.
Aquatint by T. Malton.
Companion to the following.

45. FRENCH BARRACKS
Companion to preceding.

46. JUDGEMENT OF PARIS
Framed.

47. MR. BULLOCK'S EXHIBITION OF LAPLANDERS
Not listed in Grego.
Engraved in the plate. Drawn and etched by Rowlandson.
Framed.

48. BEHIND THE NOTRE DAME, PARIS
Framed.

49. THE DISAPPOINTED EPICURES
Framed.

50. THE CHAMBER OF GENIUS
Designed by S. Collings and etched by T. Rowlandson.
Compare with following number, which is said to be the self-portrait of Rowlandson.

51. THE CHAMBER OF GENIUS
Illustrated in Art Young's Book, in color.

52. THE PROSPECT BEFORE US. No. I
Illustrated in Grego; Vol. I, page 284.
Framed.
Rare, uncolored.

53. CHAOS IS COME AGAIN
Illustrated in Grego; Vol. I, page 288.
Framed.
Veritable specimen of Surrealism.

54. THE OVERDROVE OX
Not listed in Grego. Signed in the plate on the lower left.

55. BOX LOBBY LOUNGERS
Designed by H. Wigstead and etched by Rowlandson.
Illustrated in Grego; Vol. I, page 181.
Framed.

56. VAUXHALL GARDENS
Engraved by R. Pollard. Aquatinted by F. Jukes.
Rowlandson's largest and most famous print.
Framed.

57. AGUE AND FEVER
Designed by James Dunthorne, etched and published by Rowlandson.
Illustrated in Grego; Vol. I, page 227.
Framed.

58. ATTACKING CIVILIANS
Framed.

59. REACTING THE BATTLE
Framed.

60. THE RECONCILIATION, OR THE RETURN FROM SCOTLAND
Illustrated in Grego; Vol. I, page 172.

61. SIR JOHN BARLEYCORN—MISS HOP —(and their only child)— MASTER PORTER
Illustrated in Art Young's Book, No. 11

62. CHANGING THE TRUCK HORSES
Framed.

63. ODD-CHARACTERS
Framed.

64. INTERRUPTED VOYAGE
Framed.

65. FOUR O'CLOCK IN TOWN

66. SPORTS OF A COUNTRY FAIR (Part the Second)

67. COLLEGE JOCKIES; THE LANDLORD SWEATING FOR HIS CATTLE

68. THE CONVOCATION
Designed by Rowlandson. Engraved by Alken.

69. DAYS OF PROSPERITY IN GLOUCESTER PALACE
Illustrated in Art Young's Book, No. 7.

70. A VISIT TO THE UNCLE
Illustrated in Grego; Vol. I, page 325.
Framed.

71. A FRESH WATER SALUTE
Framed.

72. SEA AMUSEMENT, OR COMMANDERS IN CHIEF OF CUP AND BALL ON A CRUISE
Illustrated in Grego; Vol. I, page 176.
Framed.

73. A DISTRESSED SAILOR
Not listed by Grego.
Signed on the plate and published by Rowlandson.
Framed.

74. THE GIG SHOP OR KICKING UP A BREEZE AT NELL HAMILTON'S HOP

75. DRUNKEN SAILORS ON HORSEBACK
Framed.

76. MR. GALLIPOT PLACING HIS FORTUNE AT THE FEET OF HIS MISTRESS THRO PHYSIC TO THE DOGS
Illustrated in Grego; Vol. 2, page 91.
Framed.

77. SALOON AT THE PAVILION, BRIGHTON
Tinted by Alken.
Illustrated in Grego; Vol. I, page 276.
Framed.

78. COTTAGE AT THE FOOT OF ROUTER MOUNTAIN, CORNWALL
Illustrated in Grego; Vol. 2, page 240.

79. ALEHOUSE DOOR (A RURAL HALT)
Illustrated in Grego; Vol. 1, page 214.

80. WAITING FOR DINNER
Illustrated in Grego; Vol. 1, page 277.

81. AT DINNER
Illustrated in Grego; Vol. 1, page 278.

82. THE COMFORTS OF HIGH LIVING

83. CRIES OF LONDON, No. 8. (HOT CROSS BUNS, TWO A PENNY BUNS)
Proof before lettering.

84. O! YOU'RE A DEVIL. GET ALONG DO!
Illustrated in Grego; Vol. 2, page 135.

85. VIEW OF THE INTERIOR OF SIMON WARD ALIAS ST. BRENVER CHURCH, CORNWALL

86. CHRISTMAS GAMBOLS

87. THE AUCTION OF ENGLISH BEAUTIES

88. THE CONSULTATION
Framed.

89. A CULLY PILLAG'D

90. DOCTOR SYNTAX IN THE MIDDLE OF A SMOKING HOT POLITICAL SQUABBLE, WISHES TO WET HIS WHISTLE
Illustrated in Grego; Vol. 2, page 266.

91. DOMESTIC SHAVING

92. A MUSICAL DOCTOR AND HIS SCHOLARS

93. A VIEW ON THE BANKS OF THE THAMES
Illustrated in Grego; Vol. 2, page 77, and in Art Young's Book, No. 9.

94. THE MUSICAL CHARMER

95. A TABLE D'HOTE OR FRENCH ORDINARY IN PARIS

96. A BRACE OF BRIMSTONES

97. ONE TREE HILL, GREENWICH PARK

98. COMFORT OF THE GOUT
Illustrated in Grego; Vol. 1, page 157.

99. RURAL SPORTS OR HOW TO SHOW OFF A WELL SHAPED LEG

100. MRS. BUNDLE IN A RAGE OR TOO LATE FOR THE STAGE

101. FAST DAY

102. A LITTLE TIGHTER
Illustrated in Grego; Vol. 1, page 292.
Companion to the following.

103. A LITTLE BIGGER
Companion to the preceding.

104. (NO TITLE FOUND) Seated Negress and Three Other Figures
Signed in the plate, lower left, by Rowlandson.

105. SHE DON'T DESERVE IT
Designed and etched by T. Rowlandson. Aquatint by T. Roberts.

106. HAZARD
Not listed in Grego. Signed in the plate, lower right.
Framed.

107. STUDIOUS GLUTTONS
Illustrated in Grego; Vol. 1, page 313.

108. THE NEWS PAPER
Designed by G. M. Woodward. Etched by Rowlandson.

109. MARKETPLACE AT CAMBRIDGE
Not listed in Grego. Signed in the plate.

110. COACH AND FOUR

111. A SKETCH FROM NATURE

112. POLYGAMY
Designed by T. Rowlandson and engraved by E. Williams.
Framed.

113. **POLYGAMY**
Designed by T. Rowlandson and engraved by E. Williams. Uncolored.

114. **GROG ON BOARD**

115. **DOCTOR BOTHERUM THE MOUNTEBANK**
Illustrated in Grego; Vol. 2, page 4.

116. **ENGLISH TRAVELING, OR THE FIRST STAGE FROM DOVER**
Uncolored.

117. **DOWNFALL OF MONOPOLY IN 1800**

118. **COMFORTS OF AN IRISH FISHING LODGE**

119. **THE CONSULTATION**

120. **A MAN OF FEELING**

E. P. & W. H. O'REILLY,
Auctioneers

The "New Yorker" wrote about the Rowlandson Exhibition:

Of the Golden Age of Caricature
—Beautiful and Rare

THE big surprise at Neumann's Circle is really all of that. It is a show dedicated to Charlie Chaplin, Emil Jannings, Heywood Broun and Eduard Fuchs and is the work of Thomas Rowlandson, supreme satirist who died a century ago. We don't know what kind of a drum we can beat to make you feel the impulse to go to see the vast array. We have shouted jubilation in seasons past, have cried wolf, sometimes too often; so the only course left seems to be moderation.

We had been tipped off to the show and we went expecting a great deal of enthusiasm on the part of the host and a so-so exhibition. But we were wrong. It is a beautiful experience and one that you may never have again. For Rowlandson is the pet hobby of Mr. Neumann, who has spent sixteen years collecting examples of the English ironist. There are some thousands in the group and a representative showing is always kept on the walls. Since the dedication may not have contained the name of your favorite author, permit us to add Peter Arno. If you like the Whoops Sisters you will like Rowlandson.

Getting technical for a moment, the pictures are hand-colored etchings—racy, sometimes bawdy, chronicles of the times. The man seems to have had no fear and he attacks what he sees, be it sacred or profane, He was no slouch at coloring and the prints are beautiful examples of the handling of color masses. We believe the gallery hopes to sell the entire output to some noble soul but we wonder if there is such a person. In the meantime they are yours to enjoy. Your enthusiasm about them will be adequate compensation to the genius who has spent years getting them together.

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